

MASSACHUSETTS
COLLEGE OF ART
ANNUAL
NINETEEN HUNDRED
SIXTY FIVE



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THE COLLEGE

Grass and cement, bricks and stone, glass and steel, wood and brass, paint. . . . These things combined form a protection from the elements and a place of meeting. The grass and trees and shrubs and struggling plants move constantly and seasonally around the slower changing form of the cast, the moulded, and the mortared structure of our college. In the interior of our college the gray painted floors change with the academic seasons — in September, they are fresh and shining, filling every nook and cranny with a smooth and unstained surface — in June they are bare and worn in spots, crackled and spattered and stained by hours of work and dedication.

The girders and construction blocks alone do not make our college. Our college is a thing of mind, a thing of intellect, a thing of human structure. Our college is a gathering of people who share their knowledge with one another in order that the whole group may grow.

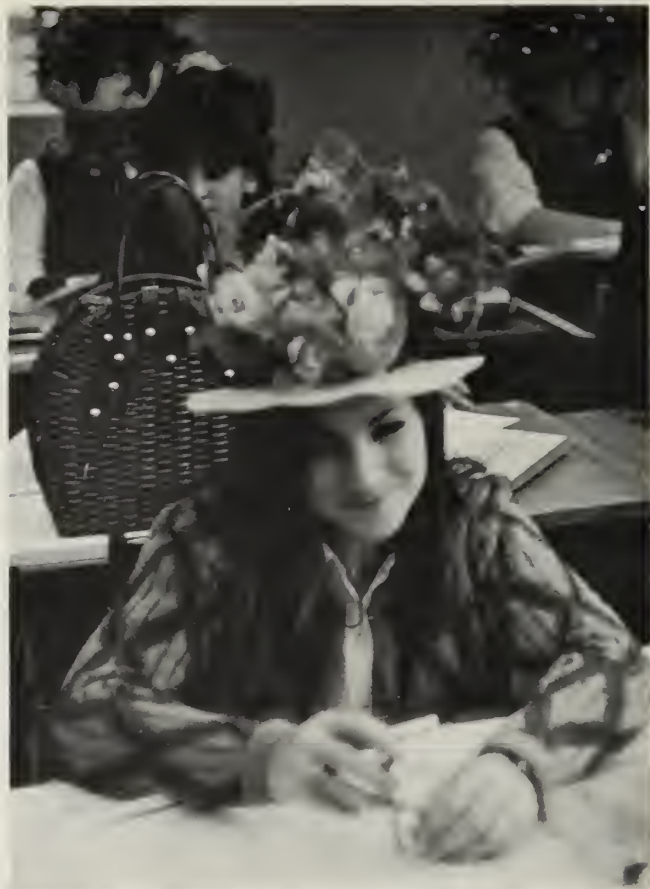
Environment serves as the influence which shapes the attitudes, feelings, and motives of those within its confines. Yet to a mind which is maturing and developing new senses and awareness, to a mind which is approaching maturity, to a mind caught up in the wonders of exploring sight, sound, feeling, and self, the environment is a thing of less importance than the search for knowledge. The mind of the student, regardless of place or physical situation, absorbs knowledge — knowledge of life, of art, of self.

The environment is overcome. People become the main concern of the student, people who meet in a structure and exchange all those precious things culled from experience and experiment. Our college then becomes a place where people act, react, interact, and share the rewarding task of self fulfillment and intellectual growth. Our college is constructed of grass and cement, bricks and stone, glass and steel, wood and brass, paint and *people*.

EXIT

















The appearance of the Massachusetts College of Art Annual always has a very personal significance to each person in the college. For the college itself, it marks this year the ninety-first anniversary in its distinguished history and a year of special richness and realization.

For each student, it identifies another long step toward that professional excellence through which each will distinguish himself in the exacting world of the arts.

For the faculty and administration, the Annual is a warm record of the students and the college to which they have devoted their special skills and talented leadership and inspiration.

For all, this Annual is a joyous expression of that mutual esteem and affection which has grown up among us all and which is a special characteristic of those who work together in our illustrious college — Massachusetts College of Art.

Robert H. Bertolini
PRESIDENT



Within your own experience and observation, it must be apparent now that attention can be gained through mere innovation and stylistic extravagance. Thus there is temptation in the use of easy skill and chance accident to avoid the rigors of conceptual exploration and to capitalize on popular visual modes. There will always be those that succumb to such temptation but I trust that your time spent under the tutelage of an exacting yet understanding faculty has developed the recognition that although playful exercise can create splashing in the shallows, insight and skill are needed for swimming in waters of depth and unknown challenge.

Henry A. Steeger
DEAN



During the darkest days of the French Revolution, the young poet Wordsworth wrote:

Bliss was it that dawn to be alive,

But to be young was very heaven!

In the midst of those violent days when established structures crumbled into chaos, Wordsworth saw glorious prospects for a new world of equality and justice. He rejoiced in being young enough to help to bring that new world into being.

Our present era, disordered and turbulent though it is, can inspire you with a like excitement. A brighter world is evident in the fight against poverty, in the movement for peace, and in the recognition of civil rights. It is the youth of today who will be called upon to bring forward their accomplishment.

Here in this book with its record of the past year, you see yourself in a moment of time. You have presented to you many activities which individually and from day to day may have seemed of little value. Grouped as a whole, however, they show that you have made a truly formidable record of achievement.

May this record inspire you with confidence in yourself so to utilize your training as to bring about a radiant world in which it will be bliss to be alive.

Kathryn A. Cogdell

DEAN of WOMEN



CHARLES E. ABBOTT
Prof. of Ceramics



ALGALEE ADAMS
Prof. of Art Education



GERARD T. AMIRIAN
Assoc. Prof. of Psychology and Sociology



HARRIS BARRON
Instructor of Ceramics



DAVID BERGER
Assoc. Prof. of Painting and Anatomy



ZULMIRA ALMEIDA
Instructor of Fashion Design



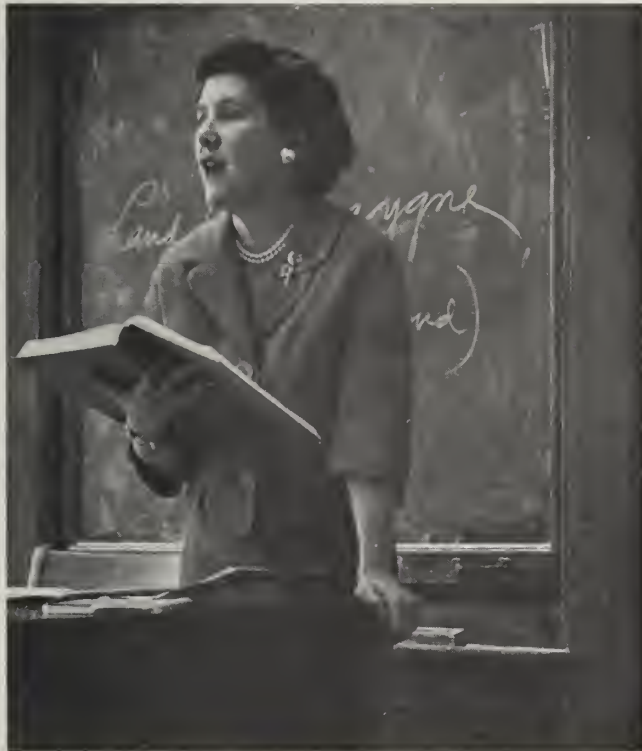
ALF BRACONIER
Instructor of Sculpture



THOMAS BURKE
Senior Supervisor in Design



CALVIN BURNETT
Assist. Prof. of Graphic Arts and Perspective



KATHRYN A. COGHLAN
Assoc. Prof. of English



JOHN BUTLER
Assoc. Prof. of English and Economics



GEORGE M. COHEN
Assist. Prof. of Art History



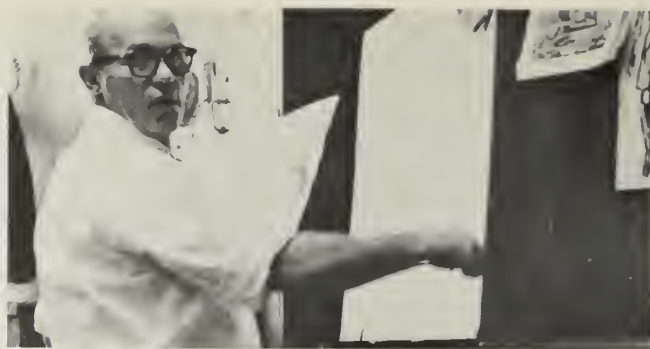
MARY S. COLLINS
Assist. Prof. of Fashion Illustration



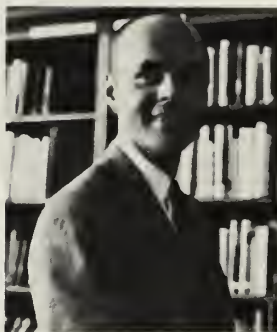
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Assist. Prof. of Advertising Design



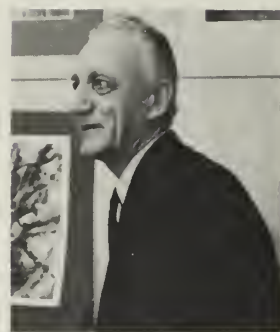
ARTHUR COPPLESTONE
Assoc. Prof. of Lettering and Design



CHARLES DEMETROPOULOS
Assist. Prof. of Drawing and Painting



FLOYD COVERT
Assist. Prof. of Painting



ARTHUR CORSINI
Prof. of Water Color



RUSSELL DOUCETTE
Assist. Prof. of Ceramics



CARL GIBSON
Assoc. Prof. of Product Design



JESS FORREST
Assist. Prof. of Product Design



SANFORD GREENFIELD
Instructor of Architecture



JOHN GREPP
Assist. Prof. of Art Education and Crafts



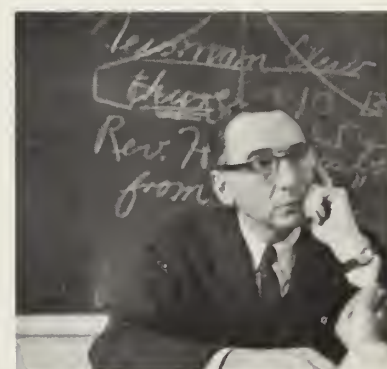
BRUCE HAWTHORNE
Assist. Prof. of History



ARTHUR HOENER
Prof. of Advertising Design



DANIEL M. KELLEHER
Instructor of Structural Design and Painting



JAMES F. KENNEY
Prof. of Crafts and Art Education



LAWRENCE KUPFERMAN
Prof. of Painting



ROBERT E. LARTER
Instructor of Instr. Drawing and Home Design



EMMA LENNON PREST
Prof. of Color and Design



ERNESTINE M. LYMAN
Assist. Prof. of Art Education



EDWARD D. MOVITZ
Assist. Prof. of Drawing and Painting



PAUL C. MULLER
Instructor of Photography and Art History



THOMAS O'HARA
Assoc. Prof. of Illustration and Drawing



ELIZABETH PALMER
Instructor of Drawing and Painting



JULIA SHEEHAN
Prof. of English



HAROLD THURMAN
Instructor of Design



EVELINA VON LADAU
Assist. Prof. of Fashion Design

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MILDRED WHITE



ADVERTISING DESIGN

The advertising designer's artistic philosophy is expressed through visual communication. He creates for an audience, he unites aesthetics and practicality to meet needs. By means of graphic solutions he creates clear communication and provides, with the use of symbols, an intellectual solution to defined problems. Aware of the psychological and visceral effects of color and line, the designer uses them, combined with symbols, to elevate literal visual communication to a work of art.



THOMAS J. BRIGGS



NICHOLAS A. CRUZ



POLLY MCGRORY



BARBARA J. DUBE



WALT RICHARDSON



MARIE GUZZETTI



ROBERT WAHLGREN



JONATHAN S. RICKARD



MICHAEL GIOVANNIELLO



RUSSELL MROCZEK



BARBARA ANN WINSOR



PETER K. JACOBS



ROBERT M. HUBBARD



WILLIAM PHELAN



LOUIS C. VALENTE

EACH
WORK
STANDS
ALONE
JUDGED
BY ITSELF
IN SPITE
OF ALL
RULES

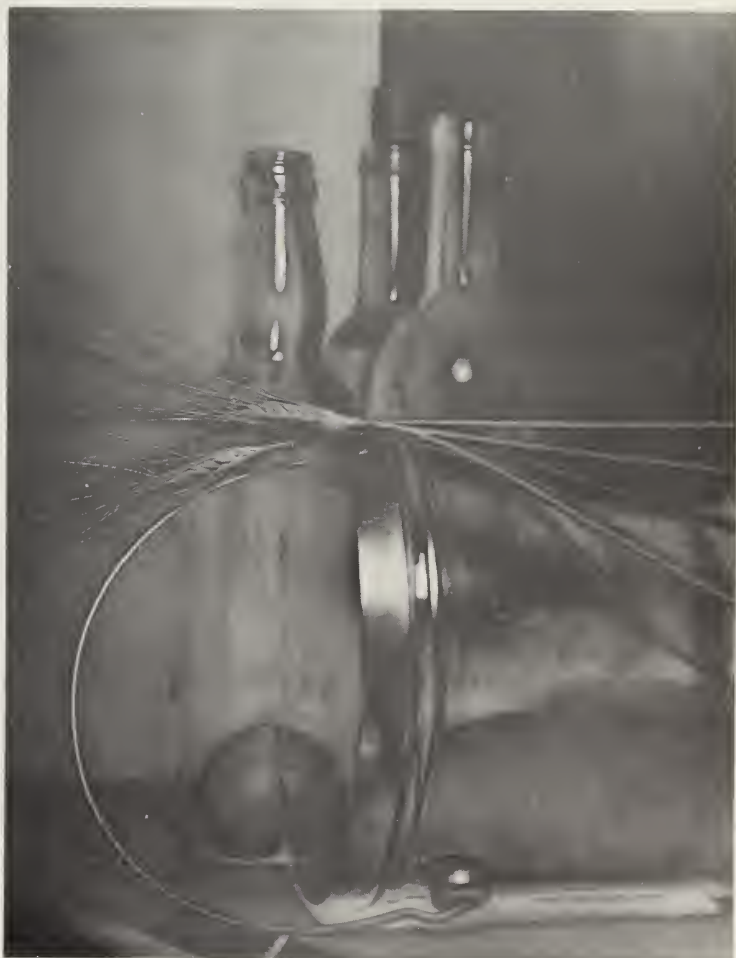
JONATHAN S. RICKARD



WILLIAM PHELAN



THOMAS J. BRIGGS



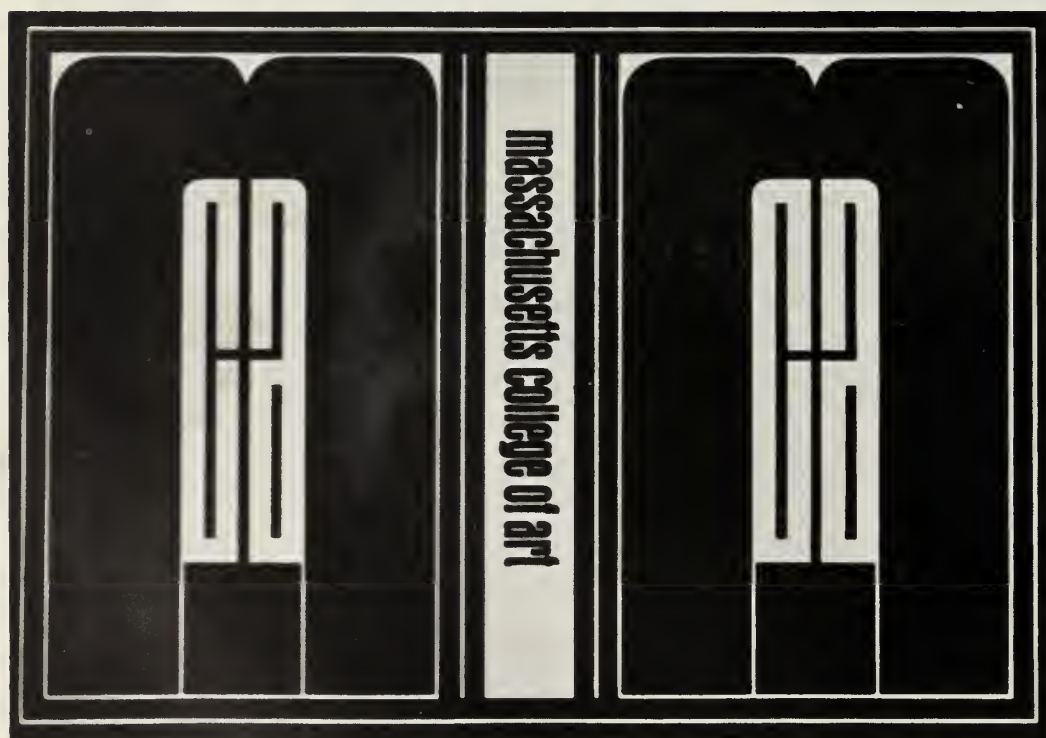
THOMAS J. BRIGGS



ROBERT WAHLGREN



JONATHAN S. RICKARD



WILLIAM PHELAN



PAINTING AND ILLUSTRATION

The constant change in our social and moral environment affects the painter's senses and demands that he explore and experiment to find new and more meaningful visual concepts. Seeking an ordered method of creative construction, the artist creatively transcends the conventional patterns of normal experience and arranges and converts them into art.

Thus the painter is an explorer who begins with self discovery. His expression of the normal activity of living transcends the actual to show us more of what is real. The painter's art is the search for perfect visual expression.



WILLIAM G. WEGMAN



CAROLYN CONRAD



ALBERTA H. PEPIN



BARBARA G. WEBBER



CAROL A. FLAHERTY



VERA JACQUELINE WINSOR



RUTH ROSEBURY



BARBARA S. DAVIS



E. WILLIAM BRIGGS



WILLIAM SALVATORE LIRANGE



CYNTHIA F. ZOLKOS



ESTHER MARIE SPEZZANO



ROBERT C. DONAHUE



MYRA PARRY



LINDA S. WEINBAUM



NANCY CAROL NAZARIAN



SUZANNE HOWES



DIANE GEDREWICZ



RONNA G. SAFFORD



SUSAN J. SMITH



BEVERLEY A. ROBINSON



JOAN H. WILHELMY



SUELLEN Z. MURPHY



DIANE C. EDSTROM



SUSAN MARIE STEVENS



HOWARD CHANSKY



LINDA J. DIBIASE



PRISCILLA L. PERRY



MARILYN COWAN



SALLY HAYTER



EILEEN L. COSTELLO



ARTHUR VICTOR CADIEUX



MARY GANLEY



ROBERT CUMMING



MARILYN HURLEY MILHAM



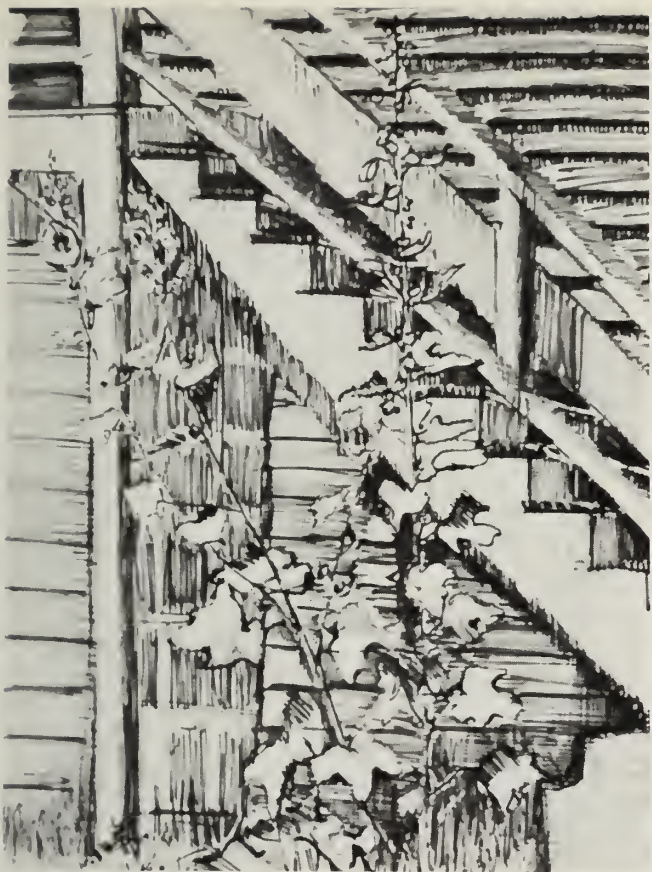
MARY E. MACLAREN



GEORGE N. SHAW



JOSEF BARRETT



BEVERLEY A. ROBINSON



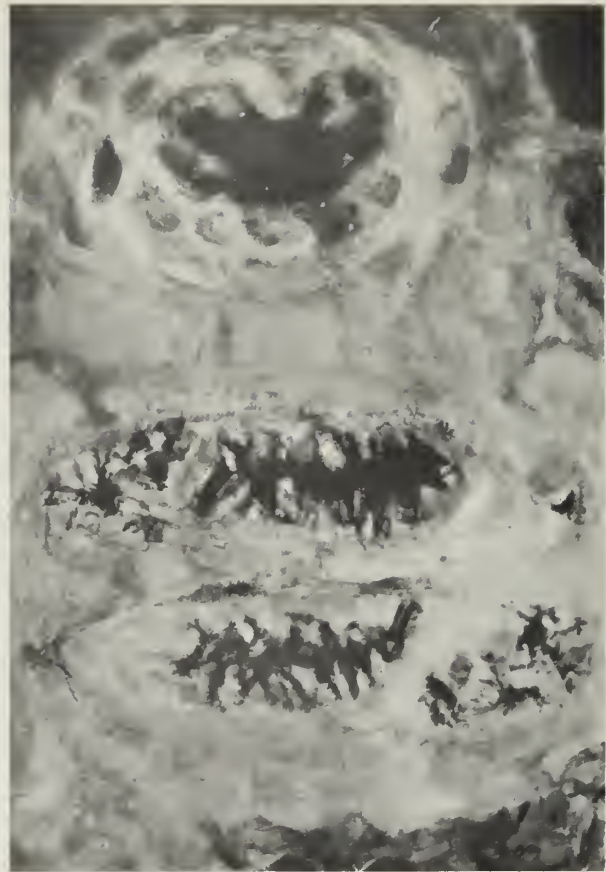
JOAN H. WILHELMY



MARILYN HURLEY MILHAM



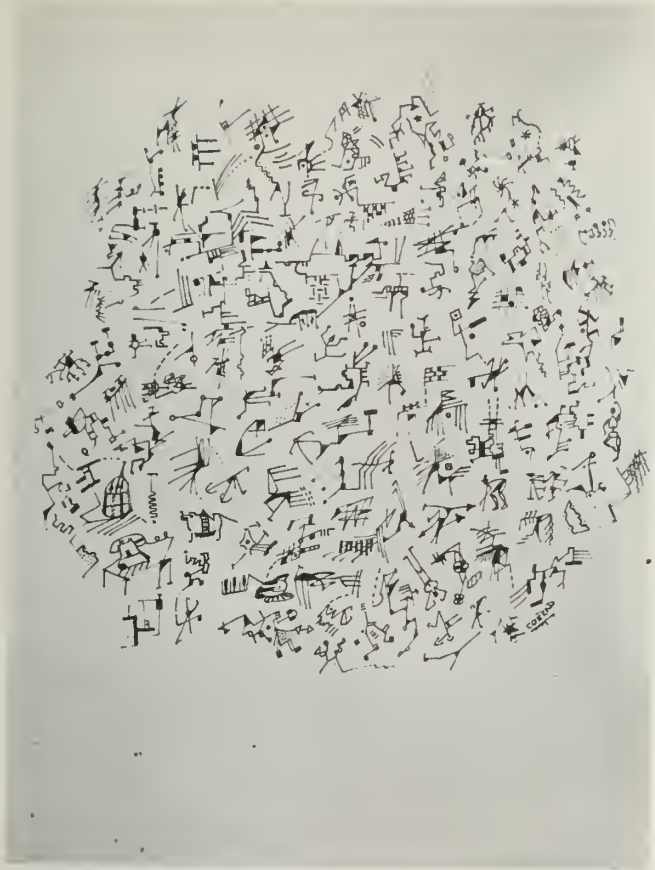
NANCY CAROL NAZARIAN



DIANE GEDREWICZ



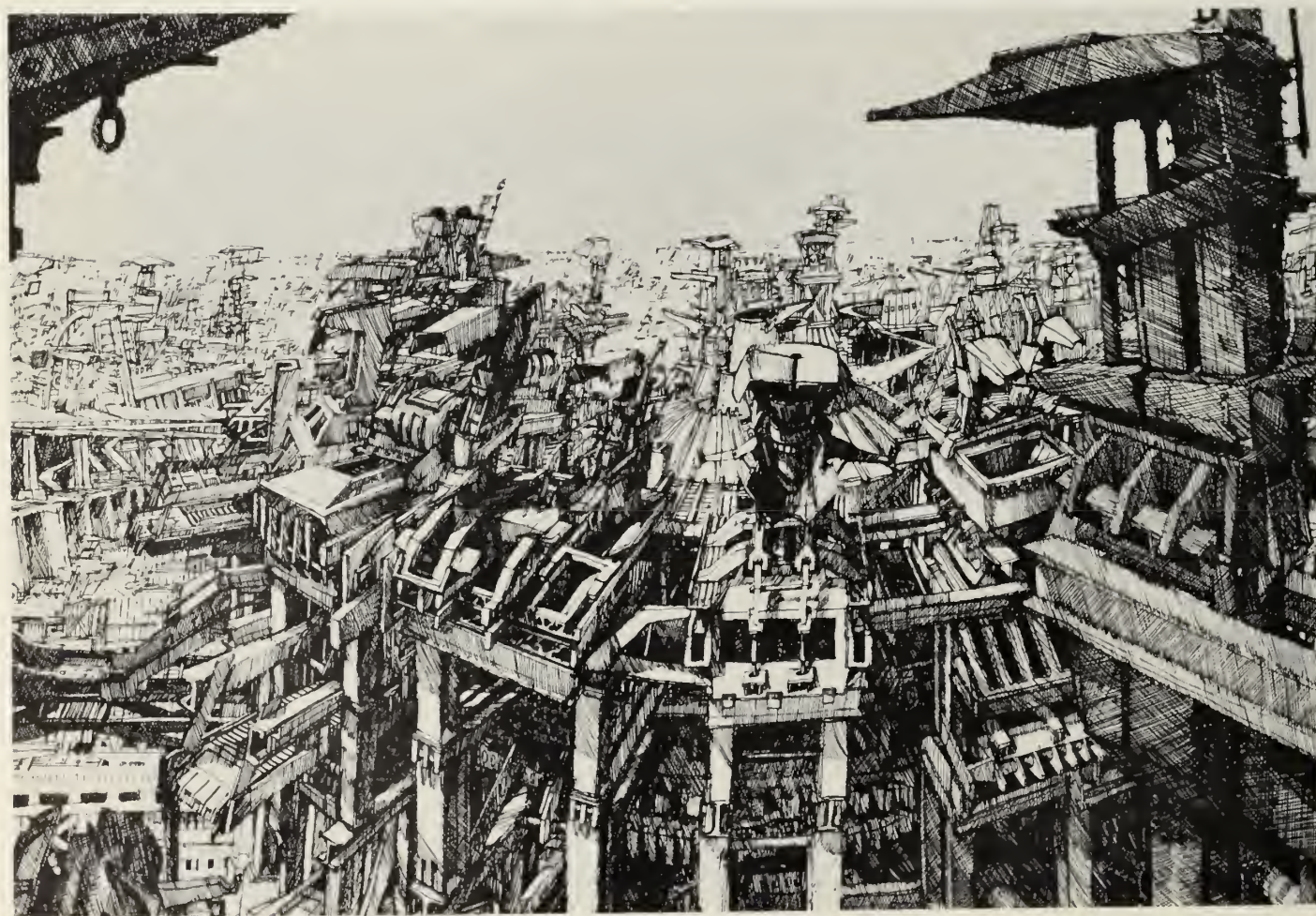
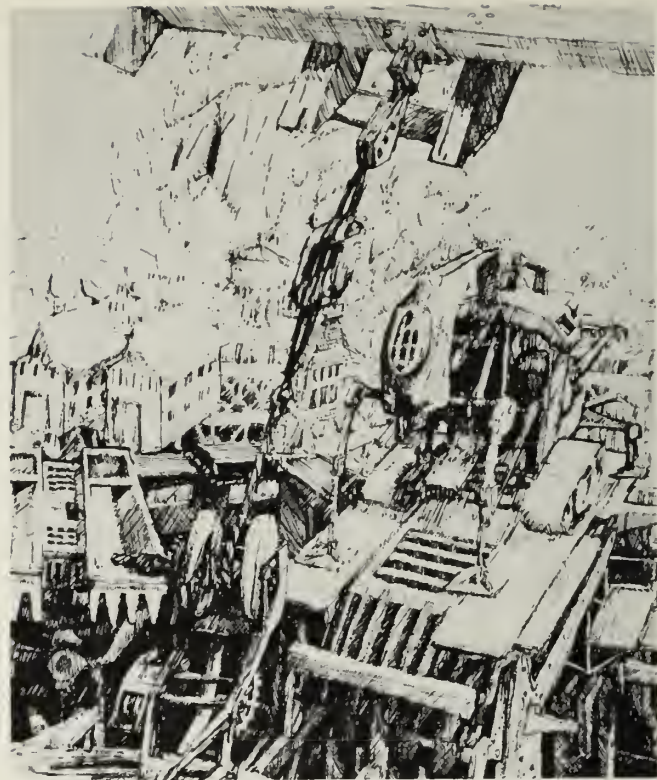
LINDA S. WEINBAUM



CAROLYN CONRAD



DIANE GEDREWICZ



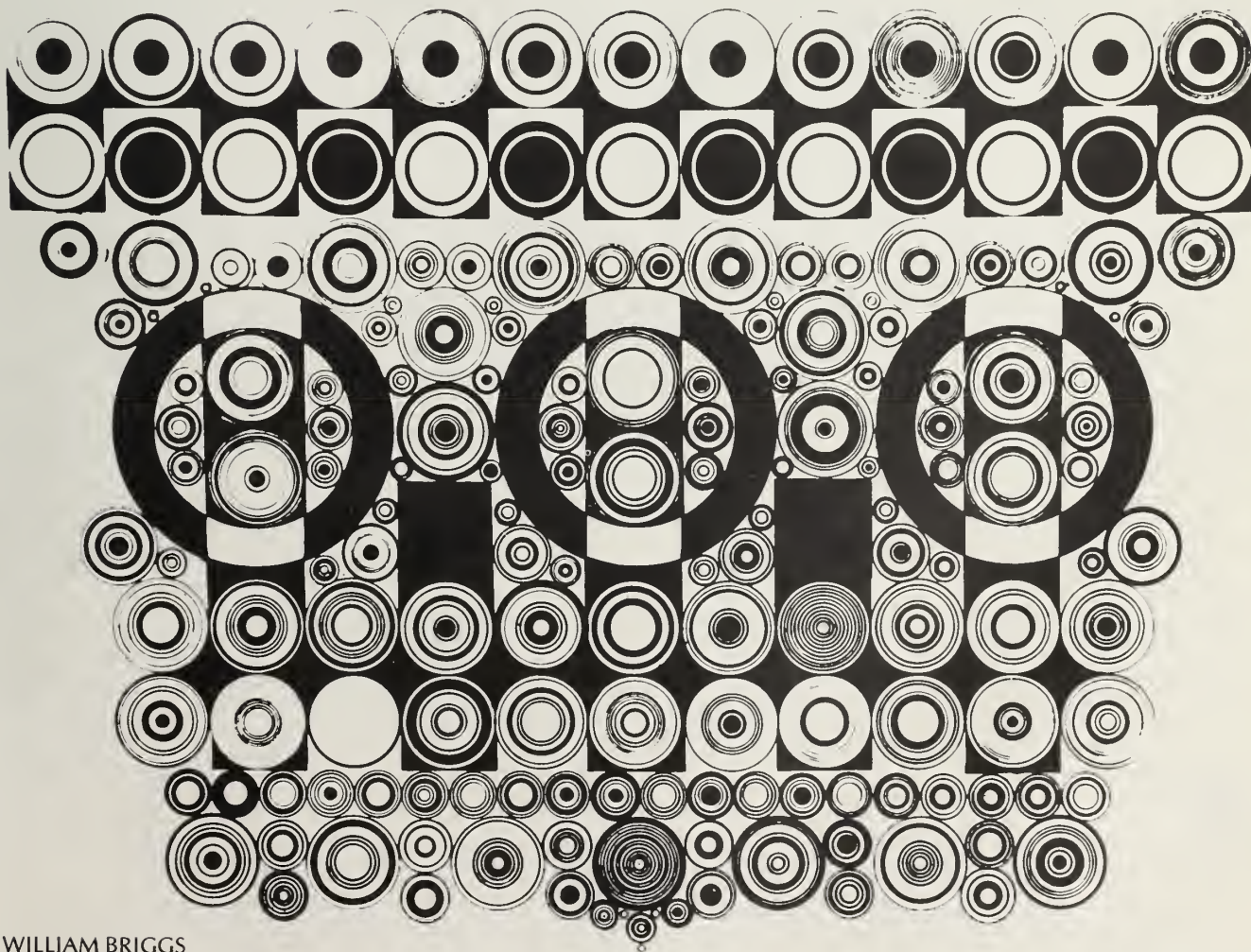
ROBERT CUMMING



RUTH ROSEBURY



EILEEN L. COSTELLO



E. WILLIAM BRIGGS



ALBERTA H. PEPIN



WILLIAM SALVATORE LIRANGE



NANCY CAROL NAZARIAN



CERAMIC DESIGN

The ceramist creates from an understanding of nature, an understanding of design, and an understanding of sculpture. Working with the art of function, the art of decoration, the art of whim, the ceramist develops a personal creative technique, a technique evolved from material itself, to create art derived from nature.



ANN MARRAN MARINO



MARY-FRANCES FINNERAL



ERNEST W. LUSSIER



HOLLY LAWRENCE







TEACHER EDUCATION

To know for yourself is not enough, you must help others to know. The teacher's work of art is a child's mind. Year by year our thinking advances and our educational system also advances. Educators constantly struggle with outdated methods of education and from that struggle come advances that free creativity. The dedicated teacher of art helps the child to see, helps the child to discover his own eyes and to find color and light and sound. The dedicated teacher of art makes the child aware of life and adds meaning to the business of doing.



SUSAN CAROL PORTNOY



RICHARD M. MARION



CAROL ANN O'CONNELL



DIANNE M. KWIECINSKI



JOHN TEKIAN



CAROL KRASKER WINER



MAURA MONAHAN



CAROLYN J. MISHO



GIOVANNA EDITH LEONE



BRUCE CHILDS



MAURICE J. SEVIGNY JR.



LINDA E. WHINNEM



THOMAS N. PRIEST



JOHN J. DONNELLY



JUDITH ANN GILMORE



BARBARA TURK



DAVID D. PIMENTAL



JACK SHEA



SAMUEL DAVID WILSON



DANIEL R. GIBBONS



RICHARD JAMES DOYLE



KATHLEEN A. ZEHNTER



PATRICIA LEARY



MARIE E. ENRIGHT



PHYLLIS BLACK



BARBARA A. HEHIR



BUD MADRU



LINDA SCOTT ZAWALSKI



SALLY SUORSA



JANE R. BASSETT



SANDRA S. ORNE



BARBARA A. STARRATT



MAXINE GERSON



DIANA S. RIZZO

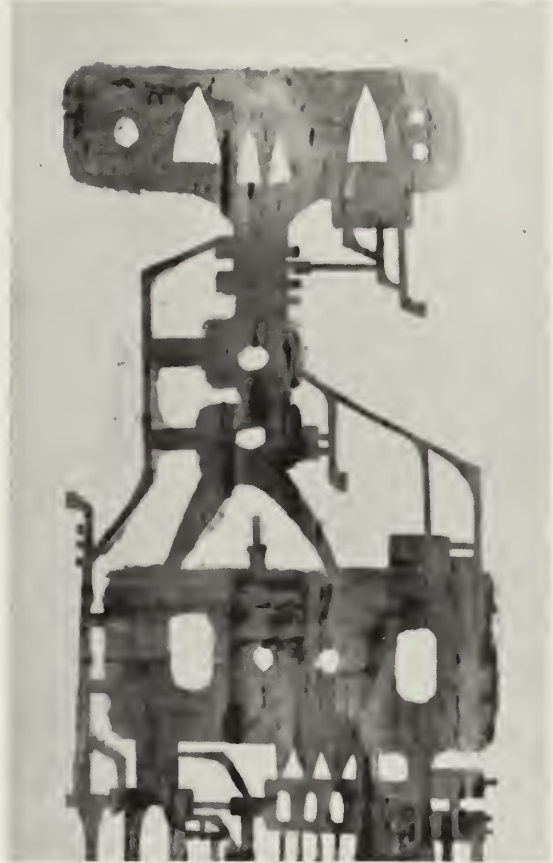


MAURICE J. SEVIGNY JR.





DIANA S. RIZZO



JACK SHEA





DIANNE M. KWIECINSKI



GIOVANNA EDITH LEONE

FASHION DESIGN AND ILLUSTRATION

The human form, a sculptural structure in continuing motion, unlike the sculptural animal form, harbors a mind which has a need and desire for surface embellishment as a means of expression. This embellishment reflects man's individual situation and the more general situation of his contemporary society.

Fashion design students explore the traditions of the past and the needs of the present and through sensitivity and ability common to the fine artist develop fabric forms which enhance the human structure in its many actions, situations, and moods. The fashion artist deals with two dimensional surfaces, relating them to the living human form, a three dimensional object in motion. By artistically handling these elements and considering the practical needs, both traditionally and immediately, of the human form the designer creates a work of art both practical and aesthetic.



BEVERLEY BAILEY



PAMELA BETH



SONYA DENISUK



CLARE GIARLA



JOYCE E. LINDSTROM



DIANE GUAY



LINDA HEJDUK



PEGGY NYSTROM



PRISCILLA BRENNAN



NANCY E. HUNTINGTON



MARSHA RYNGIEWICZ



PATRICIA A. WOOD



SUSAN C. SMITH



ANN RECKLITIS



JUDITH H. ZILLMAN



JANICE R. WALL



NANCY E. WINSLOW



JUSTINA NEMICCOLO



KATHLEEN A. MELLO



NANCY E. WINSLOW



JOYCE E. LINDSTROM



DIANE GUAY



CLARE GIARLA



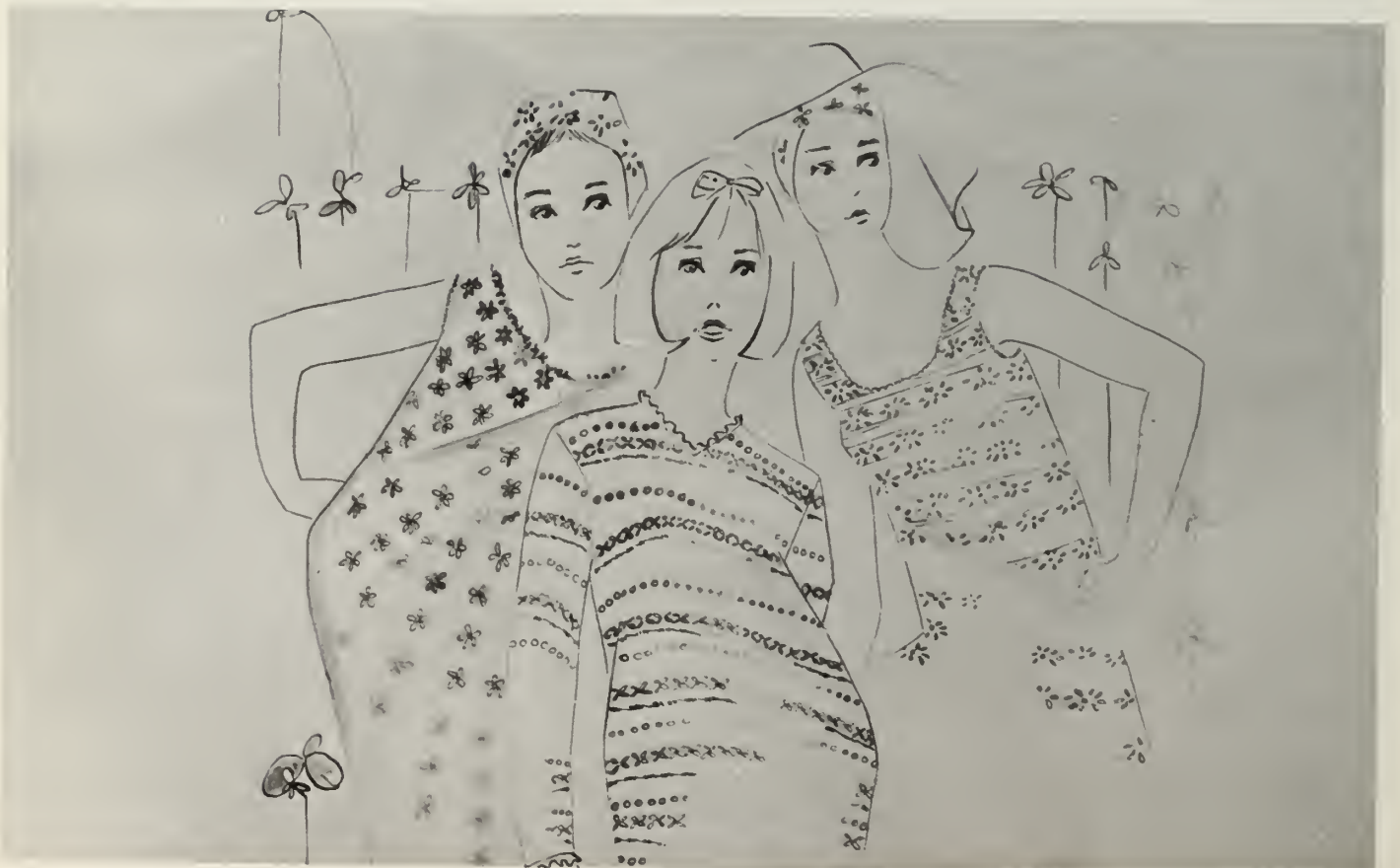
KATHLEEN A. MELLO



PAMELA BETH



KATHLEEN A. MELLO



JUSTINA NEMICCOLO



PRODUCT DESIGN

Equipped with the intellect and aesthetic judgement of the artist, the product designer faces the task of conceiving or improving the appliances that he and his coevals will use in their daily lives.

With respect for the task that the product will perform, he strives for the integration of the dominant and sub-dominant parts, which when successfully executed will produce a well balanced, pleasing and functional form, sculpturally perfect. The designer presents us with sculptural beauty coupled and integrated with a definite function. The designer's productions are not only beautiful but utilize their beauty to perform a given task.

To lend products the artistic stature of fine art is a difficult but rewarding task. The product designer meets this challenge with a sense of totality, working with an intimate understanding of the basic physical principles and the varied tools at his resource. The designer in serving his fellowmen and in advancing the use of techniques and substances, often affects and acts as the precursor of the tempo of activity in various phases of his society.



JOHN P. OSZAJCA



THOMAS R. SALVO



ROBERT S. MANOSKY



DAVID F. O'BRIEN



RICHARD H. SEAGER



GRACE ALEKSANDRA SEDUIKIS



JOHN P. OSZAJCA



DAVID F. O'BRIEN



JOHN P. OSZAJCA

STUDENT ACTIVITIES

Aside from the everyday academic routine of the students in our college there is another schedule of activities. The extra-curricular events of our college reflect its spirit on a smaller more individual scale. Although they are seemingly not part of a person's formal training, they do, in effect, offer knowledge which is unattainable in a strictly scheduled classroom. These activities are the instructors of community endeavor, teaching the contribution of talent and enthusiasm in promoting successful group activities and projects. In this relaxed atmosphere the social side of intellectual growth is furthered.



Freshman Council Manuel Crisostomo Cortlandt Bel-
lavance John Groves Sheila Connor Judith Olsen



Sophomore Officers Michael J. Zolli Marie LaPre
Sandra Salem Richard W. Lizza

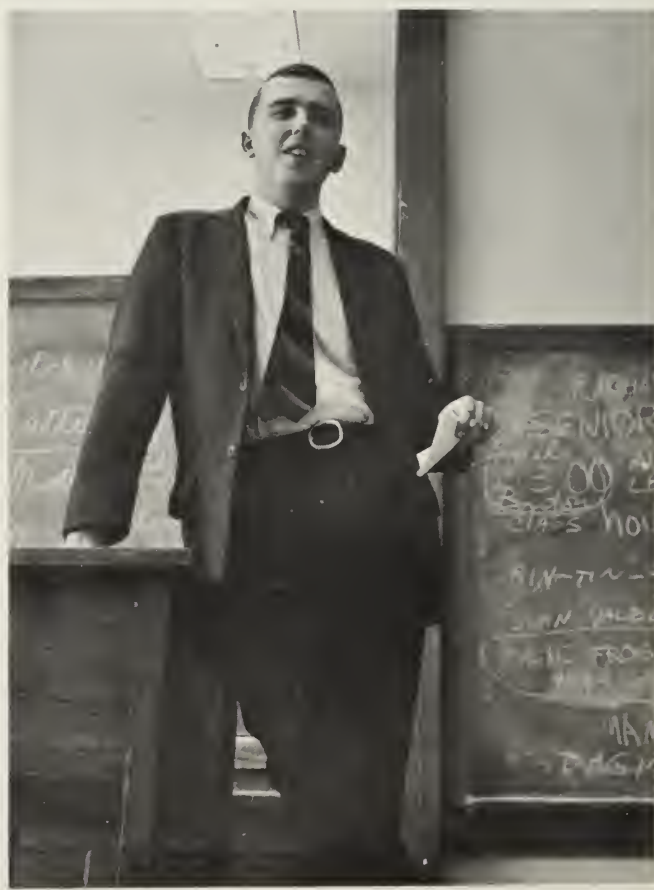


Junior Officers J. Warren Alessi Fred Lawrence
Jeanne Manzelli Elizabeth Stack



Senior Officers Robert S. Manosky Nicholas A. Cruz
Maura P. Monahan Michael T. Giovanniello

STUDENT ASSOCIATION The purpose of this organization shall be to represent and further the interests of the student body — to encourage self-government — to promote responsibility, loyalty, school spirit, and co-operation between student, faculty, and administration.



NEWMAN CLUB

Fra Angelico Newman Club is an organization primarily for Catholic students attending a non-sectarian college, although all students are invited. Its objectives are to enrich the students' college life in a threefold manner: religiously and spiritually, intellectually, and socially. It is affiliated with the National Newman Clubs Federation and the Boston Province of Newman Clubs.



HILLEL

The purpose of Hillel, the Jewish Students Organization, is to provide for the Jewish and Christian students at Massachusetts College of Art an opportunity to learn of Jewish culture and background. Its aim is to achieve a close unity among the religious bodies of this school and to provide a better understanding through inter-religious contact.



DRAMA CLUB

The Drama Club provides those students interested in the theatre a chance to develop and exhibit their abilities in this field.

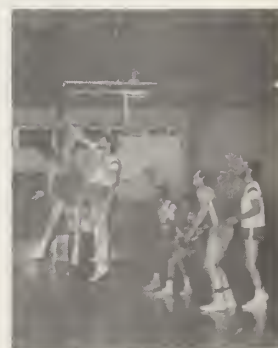


CHORUS

The object of the College Chorus is to become acquainted, through active participation, with choral art, both classical and contemporary; to learn the technical aspects of effective choral singing, and to prepare programs for presentation.



BASKETBALL TEAM
CHEERLEADERS



FRESHMAN WEEK



CHRISTMAS SPREAD



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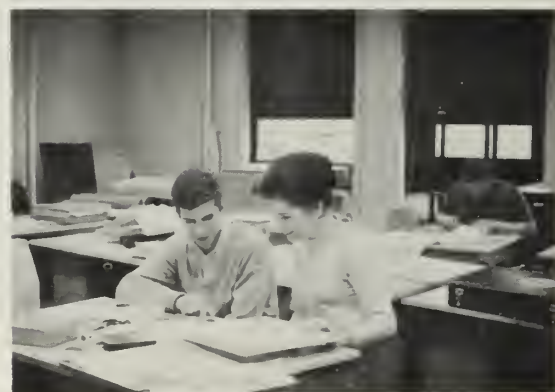
Layout and Production Staff

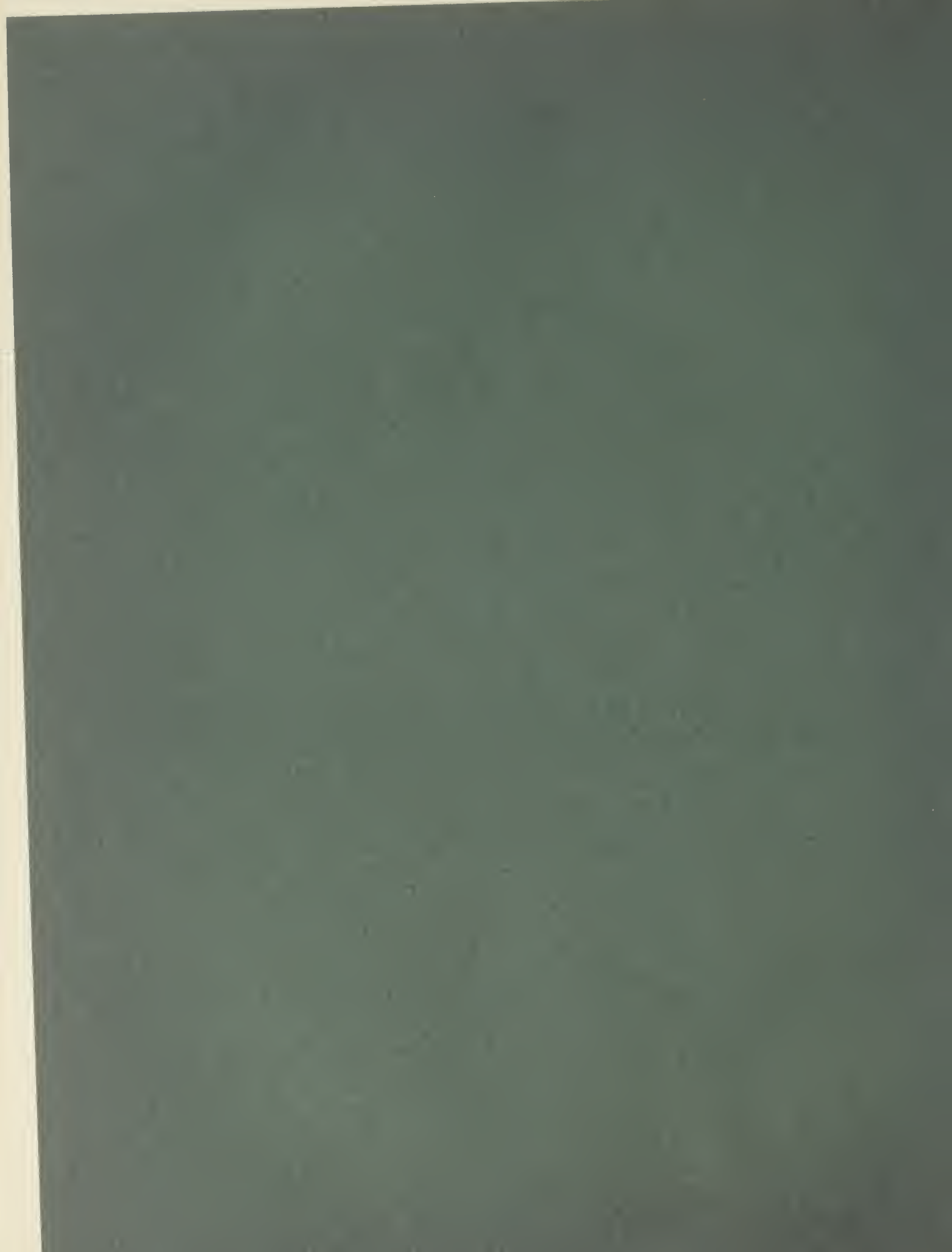
Barbara Dube

Marie Guzzetti

Walter Richardson

Robert Wahlgren





**MASSACHUSETTS
COLLEGE OF ART
ALUMNI ASSOCIATION**

The Massachusetts College of Art
Alumni Association congratulates the
Class of 1965 and extends a welcome
to each of you on becoming an alumnus
of the College.

Barry Jones-Henry
President, MCAAA

**ART
SCHOOL ASSOCIATES
INC.**

The suppliers of New Masters, Permanent Pigments, Artsign Brushes, Robert Simmons Brushes, Color-Aid, Transfer Type, D'Arches, Strathmore, Orpi, Talens, and Bainbridge materials to the students of the College wish to present their best wishes to the Class of 1965.

